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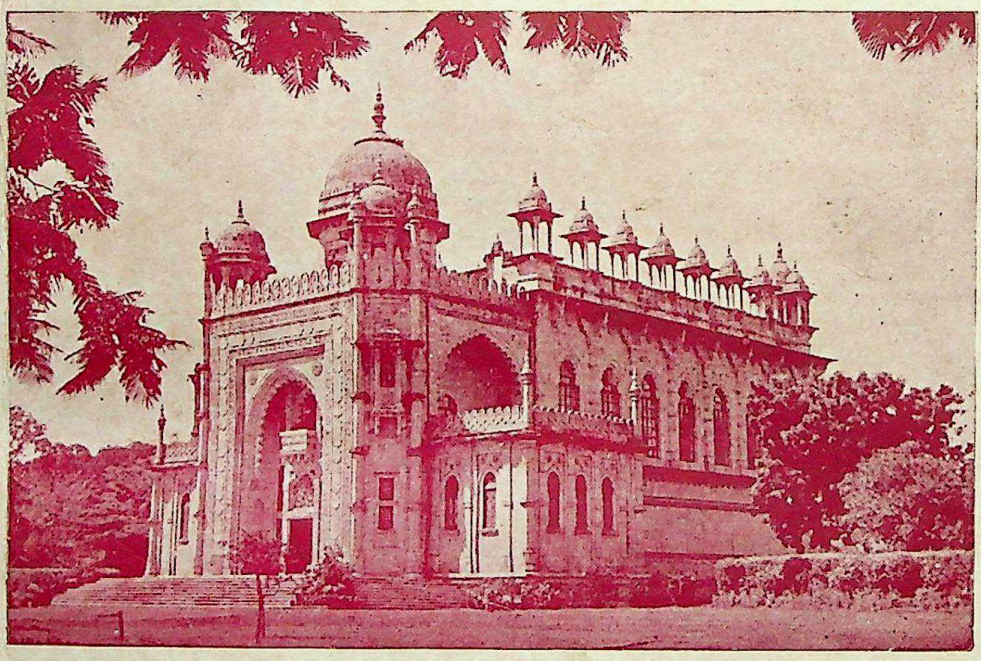
GUIDE TO THE NATIONAL ART GALLERY



THE NATIONAL ART GALLERY, MADRAS

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V. N. SRINIVASA DESIKAN,

GOVERNMENT MUSEUM

MADRAS

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GOVERNMENT MUSEUM

GUIDE

TO

THE NATIONAL ART GALLERY

BY

V. N. SRINIVASA DESIKAN, M.A., B.A. (Hons.)

Curator for Art and Archaeology, Government Museum, Madras.

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GOVERNMENT OF MADRAS

1967

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FOREWARD TO THE FOURTH EDITION

In the words of Dr. J. H. Cousins "the purpose of the National Art Gallery of Madras is to give the public the opportunity of enjoying works of art produced in and related to India, works of special distinction, in subject and style." It was to fulfil this objective that the Art Gallery was established in 1951 in the Victoria Memorial Hall. The exhibits in the Art Gallery consist mainly of examples of Rajput, Mughal and South Indian paintings and was inaugurated on the 27th November, 1951 by Shri Jawaharlal Nehru, the then Prime Minister of India. The entire premises of the Art Gallery, which were the property of the Victoria Technical Institute were acquired in 1965 by the Government. The collections of the Art Gallery have been considerably enriched by the purchase of paintings from time to time through the Special Committee.

The introductory portion of the *Guide* is reproduced from the article on the "National Art Gallery" by Mr. R. Nagaswamy, published in the *Handbook of the Madras Government Museum*. The catalogue portion and the biographical notes about the modern artists have been revised and made upto date, as far as possible, by the author.

It may be mentioned that exhibits are not arranged chronologically, but they are displayed with reference to their importance, taking into consideration their interesting features.

In Room I paintings of the Travancore and Deccani Schools and those of a few South Indian schools are exhibited; in Room II are displayed select specimens of wood carvings, belonging to temple cars, Bidri ware, sandalwood carvings, metalware, ivory carvings and textiles. The exhibits in the Central Hall (Main Hall) consist of paintings and bronzes; on the left side are

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displayed in wall cases, paintings in the traditional school of South India. Modern paintings are on show in the two vertical cases and two wall panels at the rear end of the Hall, besides a large number in the wall cases on the right wing of the Hall. North Indian paintings are on view in the two modernised vertical cases, at the front end of the Hall and in the sloping cases along the centre. A few masterpieces of South Indian bronzes-Nataraja from Tiruvalangadu and Rama group from Vadakkuppaniayur–are exhibited in the centre of each wing and in the four corners. Modern paintings and bronzes are displayed in Room III beyond the rear end of the Main Hall.

GOVERNMENT MUSEUM,
EGMORE. MADRAS–8.
Date: 26—12—1966

S. T. SATYAMURTI
Director of Museums, Madras.

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THE NATIONAL ART GALLARY, MADRAS

Inaugural Explanation*

By Dr. James H. Cousins.

The purpose of the National Art Gallery of Madras is to give the public the opportunity of enjoying works of art produced in and related to India, works of special distinction in subject and style.

In the economic circumstances of India the number of those who can possess examples of artistic skill and beauty is a small fraction of the total population. The minority who have a leaning towards the practice of any of the arts have heretofore had a very slender chance of studying original achievements in the historical phases of Indian painting. This gallery is a preliminary movements towards making good that deficiency.

But this is only a preliminary. Circumstances, such as time and unanticipated finance at the end of a budget year, have necessitated the holding over of about half of the intended undertaking. The realization by those in authority that such a demonstration of indigenous and related art was long overdue, and the emergence of an adaptable building, the striking and artistic Victoria Memorial, offered the occasion for the beginning of the fufilment of a long desire by those interested in the appreciation of the arts, and who realized the importance of their place in the development of high mental and emotional qualities in the citizens of the new India.

Hence it is that the collection offered at the inauguration of the National Art Gallery includes for the present mainly examples of Rajput, Mughal and South Indian paintings which were already available in the Government Museum, Egmore. These are intended to be added to, and their quality raised to the highest level, as soon as possible. Meanwhile they give an opportunity for the study of the special characteristics that have given these schools a notable place in the history of world art.

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* Reproduced from the first edition of the Guide.

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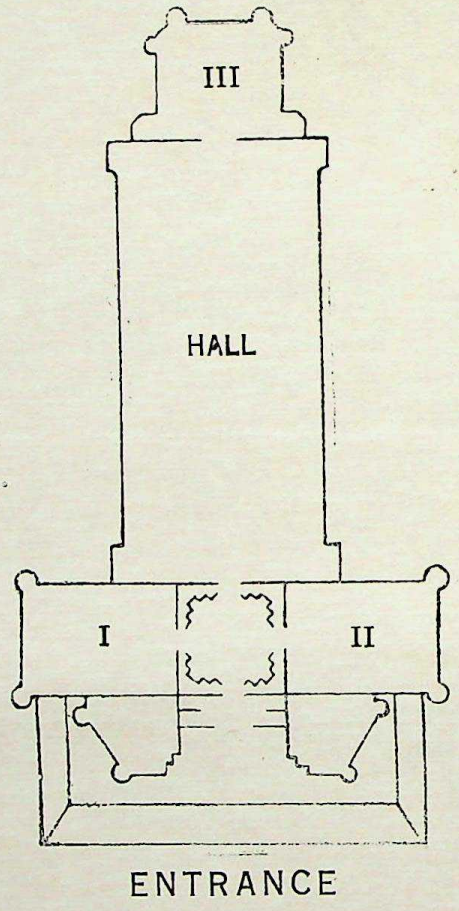

Plan of the National Art Gallery,

MADRAS.

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GUIDE TO THE NATIONAL ART GALLERY MADRAS

INTRODUCTION

The art of both secular and religious paintings has been well known in Southern India even long before the Christian era. "Tolkappiam," the earliest Tamil literature, refers to the art of painting then in vogue. The *Sangam* literature, which is assigned to the early centuries of the Christian era, throws much light on the nature of this art and its influence on the social life of the people. The walls and ceilings of temples were decorated with paintings depicting *puranic* and mythological scenes. The bed chambers, courtyards and other halls of the kings and their nobles were beautifully decorated. Since non-permanent materials were used for the construction of temples and palaces, no paintings of those periods have survived.

With the advent of the Pallava rule in South India paintings of comparatively permanent nature were executed on the walls and ceilings of rock-cut caves. Mahendravarma Pallava, who ruled from Kanchi (*circa* 600-630 A.D.), was a connoisseur of art and was called "Chitrakarapuli" the tiger amongst the artists. Fortunately the paintings at Sittannavasal executed at his command still survive in parts to speak of the gaiety and splendour of art during that period. His successors continued the patronage and fragmentary evidences of paintings are still to be found in some of the temples.

The Cholas who ruled South India after the Pallavas were great patrons of art and literature. The rhythmic and graceful paintings of the Brihadiswara temple at Thanjavur, built by Raja Raja Chola is the best example of the art of that period. The Vijayanagar kings, who rose into prominence in the South about the year 1350 A.D., and their successors, the Nayaks, followed the footsteps of their predecessors, with the result that large scale

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wall paintings continued to be the tradition upto the beginning of the 18th century. Paintings representing various periods in the development of South Indian art were copied from temples and are now exhibited in the Picture Gallery. Opinions are divided as to the existence of any miniature painting similar to Rajasthani or Mughal, though it is not quite improbable that some kind of illustrations to manuscripts might have been in vogue. There undoubtedly existed a traditional school of painters who prepared the ground on wood with gesso and executed paintings by embedding gold leaves and colouring with pigments. It was not uncommon amongst this school to make use of precious and semi-precious stones, gems, glass beads etc., for such purposes. This tradition has continued to exist upto the last quarter of the 19th century and has recorded a steady decline since then. The 18th century paintings of this school are exhibited on the left side of the main hall, marking the beginning of the various schools, exhibited in the gallery.

Rajput Paintings:—The miniature paintings produced at the court of the Rajput chiefs form a distinct group and they were contemporary with the miniatures produced in the Mughal court at Delhi. From the middle of the 16th century to the end of the 18th, an extraordinary activity of the school produced an immense number of paintings the aggregate total of which is still a matter of conjecture. Of these by far the largest number are small in size. The chief quality of Rajasthani paintings is their idealistic representation of the emotional aspects of Hindu life. The figures of human beings and those of animals and birds are also idealistic. The themes are varied and sentiments of love and devotion are mingled with an exhuberant joy of life, the common subject matter being the Krishna legends. The important class of Rajasthani miniatures is the series of *Ragamalas* or paintings of the musical modes, the best examples of which are those of the 17th century. The paintings, like the poems which they illustrate, represent situations in which the emotional colouring corresponds to the feeling or burden of the musical mode. These are exhibited in the sloping cases.

Kangra Paintings:—Between the late 18th century and early 19th century, the whole Kangra valley and adjacent Punjab plains, were the home of a very sensitive and highly

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emotional band of artists who were responsible for the ushering in of the Kangra school of paintings. Krishna legends as subjects predominate in this school. Their chief feature is their expressive line, in which they may be regarded as a continuation of the Ajanta tradition.

Mughal School :—Some of the Mughal emperors were enlightened patrons of art and they encouraged the art of painting. Akbar and some of his successors are said to have learnt the art themselves and invited master artists to their courts for illustrating many master-pieces of Sanskrit and Persian literature. Amongst works illustrated thus are the Hamsa Nama, the Akbar Nama, the Ramayana and other works. During its earlier phases, Persian influence was predominant, later yielding steadily to indigenous influence. Religious and metaphysical ideas, which were predominant in Rajput paintings did not enter into Mughal painting, which confined itself to visible and tangible things, not thought of or imagined. Its chief contribution to art is its gallery of miniature contemporary portraits in tempera of the Mughal emperors and their contemporaries. These were painted fairly realistically without the atmosphere of symbolism, though with a conventional departure from the normal in the halo round the heads of royalty and the artificial arrangement of the feet.

Deccani School :—The Deccani painting is an offshoot of the Mughal school, which flourished during the 17th and 18th centuries under the patronage of local rulers of the Deccan states of Golconda and Bijapur. Portraits, *Ragamalas*, and book illustrations formed the subject of this school, as also large scale paintings on canvas.

Tanjore School:—During the iconoclastic reign of Aurangazeb painters of the Mughal court had to seek asylum in the Deccan for their livelihood. Some of the artists later on migrated to Andhradesa, while some were appointed at the court of Tanjore. The Maratha kings held sway over Tanjore for about 100 years from the middle of the 18th century and due to the patronage of these rulers the Tanjore school ushered in. But the Tanjore school had a different setting and the characteristics of the traditional and Rajput styles were met and debased by certain influence from outside India. The former impersonality of the figures were lost,

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nor did they capture the aesthetic aspects of the Mughal school. The Tanjore school became almost completely illustrative with Rajas and Ranis dressed up as for photographs with their eyes turned towards the spectators. Devotion and imagination were reduced almost next to nothing. Yet in both the Andhradesa and Tamil schools, the oriental love of elaboration in costume and environment remained. This school is represented after the traditional school of paintings on the left side wall cases of the main hall.

Paintings of Ravi Varma and allied school:—The extreme expression of foreign influence in the development of Indian painting was reached with the advent of Raja Ravi Varma who won the British Governor's prize for painting in 1873. Though he copied Western techniques, Ravi Varma chose for his subjects themes from Hindu mythology. Because of his westernisation, he was not popular with the revivalists of Bengal. While his work from the indigenous point of view has been subject to severe criticism, it has to be said in his favour that at a time when the religious imagination and expression of Hindu India was under a cloud, he took as his subjects many of the figures and events of the *Puranas* and thus kept the culture of India alive to the eye, if not to the mind of the people. His human portraits are competent and vivid. Among his paintings exhibited in the Gallery, 'Sakuntala', and 'the Miser' are representative of his great talent. His brother, C. Raja Raja Varma (1860–1905) was pleasant landscapist. His son Rama Varma (1880) and his sister Mangalabai Thampurati (1886) and some others carry on the Ravi Varma tradition though with less effect.

Modern Paintings:—A revivalist school of painting was started in Calcutta by E. B. Havell and Abanindranath Tagore who wanted to bring back to life the lost traditions of ancient Indian painting. The prominent artists of this school are Nandalal Bose, Roy Chowdhury, Asit Kumar Haldar and others. The works of these artists are characterised by a striving after the perfection of draughtsmanship and suggestion of spiritual or religious significance unlike the realistic delineation of optical values in subjects as in Western paintings. Further, great stress is laid on traditional technique and choice of subjects from native Indian life.

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The revivalist school of Bengal is represented here by D. P. Roy Chowdhury, Sarada Charan Ukil, Abdul Rahman Chugtai, Promode Kumar Chatterjee and others.

Recently, yet another group of artists sought to revive the art traditions of rural India. The most important artist of their school is Jamini Roy of Calcutta.

The Madras School of Arts, has been able to discover a number of promising artists whose works are considered to be of very high quality. Among these are K. C. S. Paniker, K. Srinivasulu, P. L. N. Murti, S. Dhanapal and others. The modern trend with some of these artists tends towards impressionism and some of the more contemporary attitudes including expressionism and abstraction with a lively consciousness of the Indian atmosphere or tradition. In the rear hall of the Gallery are exhibited the paintings of this school.

Bronze Icons.—In the main hall of the Gallery on two sides and in each of the four corners, examples of the world famous bronze images created in South India about the 11th century are installed. The supreme excellence of these is obvious at the first glance—their more than human character, their benign expression and their suggestion of a greater life of which they are the symbols. Sir William Rothenstein declared that the image of Nataraja was one of the supreme works of art in the world, with its indication of the power that perpetually keeps the universe in rhythmic motion.

Wood carving :—Specimens of this charming craft taken from an abandoned temple-car in South India are also shown. They are of the 19th century.

Other Art-Crafts :—Achievements in carving in sandalwood and ivory, in Bidri-ware and textiles are also shown in Room II.

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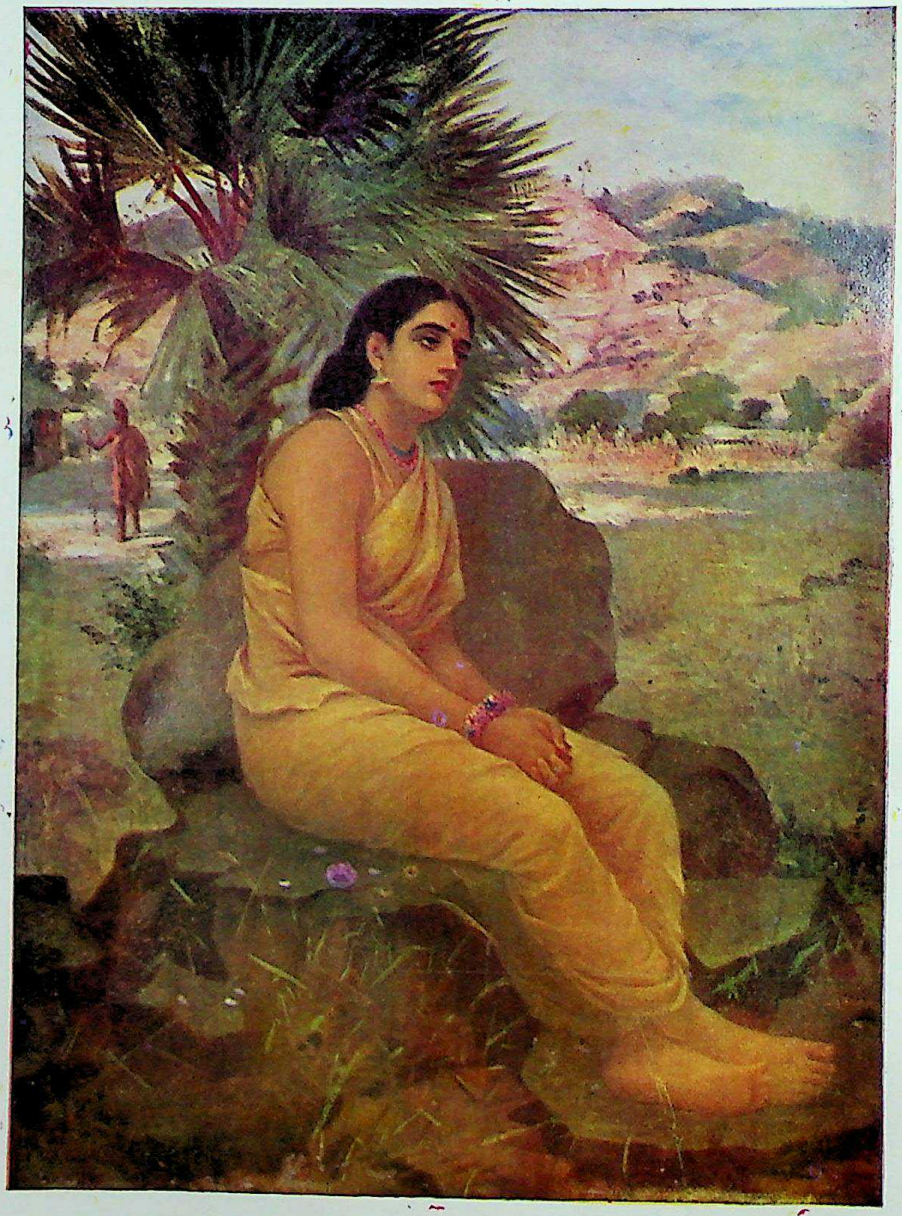

SAKUNTALA

Raja Ravi Varma

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ROOM No. I.

MODERN PAINTINGS

On Walls

RAJA RAVI VARMA: Born in 1848 at Kilimanur. He had his formal training under an English artist Theodore Jenson who was on commission at the court of the Travancore State. His "Sakuntala is a pictorial essay in legend." His numerous picturisations of Hindu mythology were enthusiastically acclaimed by the rulers of Mysore and Travancore. The extreme of foreign influence in the development of Indian painting was reached in his period. Ravi Varma won the British Governor's prize in the Madras Fine Arts Exhibition in 1873 for an oil painting. He was then 25 and at the beginning of a career that made him, through colour prints of his ever growing list of works, the best known name in the history of painting in India. (See also introduction, p. iv).

1. Sakuntala. (*frontispiece*)
   Size: 35″ × 25¾″.
   Oil painting on Canvas.
   The shadow of impending calamity on her face is noteworthy.
   Acquired in 1901. Museum collection.
   Accn. No. 2428.

K. V. VAIDYANATHAN: Born in 1901. He had his education at Trichur, Travancore and Madras. He was a portrait painter. He was commissioned by the Government to paint portraits of Indian leaders.

2. Sarojini Naidu.
   Size: 37″ × 35″.
   Oils.
   Purchased in 1963.
   Accn. No. 1486/63.

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RAJA RAJA VARMA: (1860–1905) Born in 1860. He is the brother of Raja Ravi Varma. He colloborated with Ravi Varma in his works. His works compare favourably with his brother's works. His studies from life and landscapes are especially noteworthy. He worked in oil medium and his style was quasi-western.

3. Mother preparing vegetables for her baby's birth-day feast. (Painted about 1900 A.D.)

   Size: 27″ × 19″.

   Oil painting on Canvas.

   Acquired in 1901. Museum collection.

   Accn. No. 2405.

RAJA RAVI VARMA:

(Vide item No. 1).

4. Lady with a Mirror (painted about 1894).

   Size: 40½″ × 28½″.

   Oil painting on Canvas

   Purchased in 1957 from Raja Pratapagir Narasingirji.

   Sultan Bazaar, Hyderabad (Dn.)

   Accn. No. 1251/57.

5. Yasoda and Krishna.

   Size: 33½″ × 27½″.

   Oil painting on Canvas.

   Acquired in 1901. Museum collection.

   Accn. No. 2426.

Deccani School of Painting:

6. Troops of Nizam of Hyderabad. (Plate I)

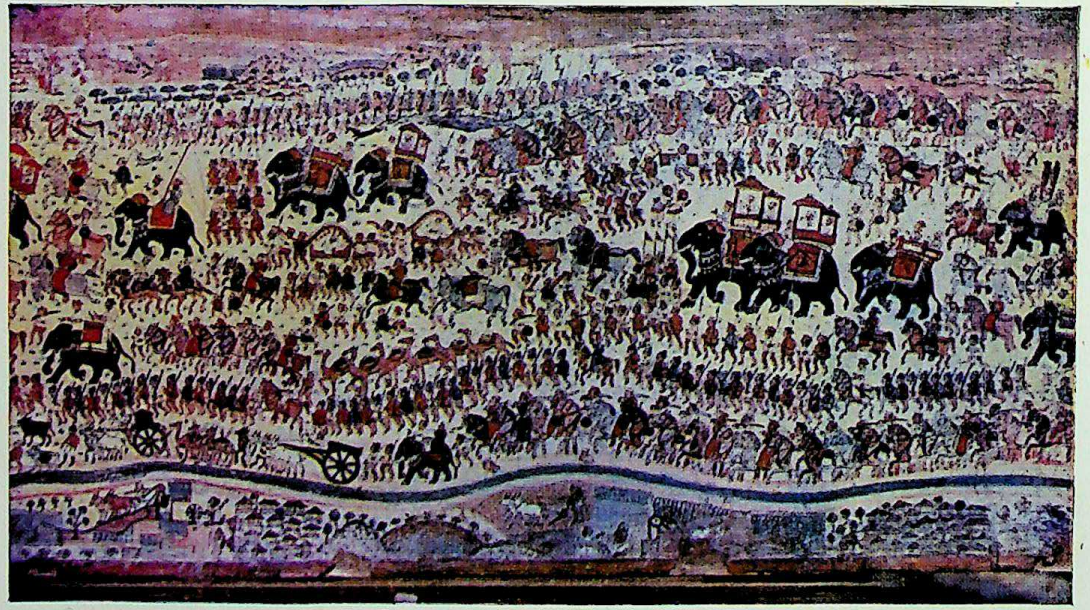
   Size: 22″ × 83″.

   Tempera on Canvas.

   Probably of 17-18th Century.

   The paraphernelia of the Nizam and the rural surroundings on either side of the procession are noteworthy.

PLATE I



TROOPS OF NIZAM OF HYDERABAD

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This represents the old style of *muchis* of Cuddapah.

Acquired in 1907. Museum collection.

Accn. No. 2445.

K. N. PARAMESVARAN PILLAI : He is a native of Travancore and worked chiefly in European technique. Portraits and studies from life in oils are his special fields.

7. Bird Catcher Woman.

Size : $33\frac{1}{2}'' \times 23''$.

Oil painting on Canvas.

Acquired in 1901. Museum collection.

Accn. No. 2421.

C, KRISHNA RAJA : He was an artist from Travancore and he was also a follower of Raja Ravi Varma. Portraiture and studies from life formed the subjects of his works.

8. The Gong Beater.

Size : $30'' \times 15''$.

Oil painting on Canvas.

Acquired in 1901. Museum collection.

Accn. No. 2411.

M. V. DHURANDHAR : He hailed from Maharashtra and was a younger contemporary of Raja Ravi Varma. *Puranic* stories and studies from life are his special fields. His works are generally influenced by Western techniques. His other works are in the Picture Gallery of the Museum.

9. Visvamitra at the Court of Dasaratha.

Size : $27\frac{1}{2}'' \times 37\frac{3}{4}''$

Oil painting on Canvas.

Acquired in 1901. Museum Collection.

Accn. No. 2418.

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RAMA VARMA : Born in 1880. He was the son of Ravi Varma, the great painter of Travancore. Portraits and *puranic* stories are the themes of his works. He worked chiefly in oils. He was a faithful follower of his father's School.

10. Rama and Lakshmana taking leave of Dasaratha.

Size : 4′ $2\frac{3}{4}$″ × $37\frac{1}{2}$″.

Oil painting on Canvas. Dated 1906.

Presented by Sri R. Vasudeva Rao, Advocate, Madras in 1941.

Accn. No. 155-2/41.

11. Putrakameshti Yaga.

Size : 4′ $2\frac{1}{2}$″ × 5′ $10\frac{1}{2}$″.

Oil painting on Canvas.

Presented by Sri R. Vasudeva Rao, Advocate, Madras in 1941.

Accn. No. 155–1/41.

RAVI VARMA :

(Vide item No. 1).

12. Retired Sepoy.

Size : $27\frac{1}{2}$″ × 22″.

Oil painting on Canvas.

Acquired in 1902. Museum Collection.

Accn. No. 2427.

13. Going out. (Portrait of Mrs. R. T. Patel).

Size : 41″ × $23\frac{1}{2}$″.

Oil painting on Canvas.

Gift by Mrs. R. T. Patel, through her daughter Mrs. Mary Clubwala Jadhav.

Accn. No. 1177/56.

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Deccani School of Painting:

14. Troops of Nawab of Cuddapah.

Size: 21″ × 5′ 7½″.

Tempera on Canvas.

Museum collection.

Probably of 17-18th Century.

It represents the old style of *muchis* of Cuddapah.

Acquired in 1907.

Accn. No. 2466.

15. Raja of Karvetnagar (Bomma Raja).

Size: 35¾″ × 27″.

Oils on Canvas.

Painter unknown.

Presented by Sri Kumaraswami Raja Bahadur Raja of Karvetnagar.

The English dress of the Raja and other modern accessories, such as table, flower vase etc. are noteworthy.

Accn. No. 274/51.

W. DANIELL, R. A.: Born in 1769. At the age of 14, he came to India and on his return began sketching. Joined at the Royal Academy in 1769, he became its full member in 1822. He died in 1837. He was a landscape painter and one of his best works is "A view of the Long Walk, Windsor", which is in the Royal Collections.

16. Surf at Madras (Painted about 1790).

Size: 17″ × 26¾″.

Oil painting on Canvas,

Bequeathed to the Museum in 1948, by Mrs. Mary Agnes Josaphine Ruth Stuart of Dublin.

Accn. No. 208/48.

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RAVI VARMA :

(Vide item No. 1).

17. The Miser.

Size : 35″ × 25¾″.

Oil painting on Canvas.

Acquired in 1901. Museum Collection.

Accn. No. 2425.

TEXTILES

18. Printed cloth with floral designs.

Size : 29½″ × 18″.

Transferred from the School of Arts and Crafts in 1951.

Accn. No. 379/51.

(This covers the Electrical Main in this room).

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ROOM No. II

On Walls

Printed Textiles:

1. Printed prayer cloth with leaf designs within the arch.

   Size: 4′ 5″ × 2′ 11″.

   Transferred from the School of Arts and Crafts in 1951.

   Accn. No. 376/51.

2. Block printed cloth showing a border of swordsmen all round.

   Probably from Masulipatam.

   Size: 8′ 2″ × 6½″.

   Museum Collection.

   Accn. No. 1096/54.

Metalware:

3. Tray.

   Diameter 20″.

   Note the hamsa in centre and rays on the rim.

   Accn. No. 557.

Wood carvings:

4. Dvarapalaka (right leg crossed).

   Size: 17¾″ × 7″.

   Belonged to the temple car of the Siva temple at Koyambedu, Chingleput District.

   It dates from about the middle of 19th century A.D.

   Gift by the trustees of the above temple.

   Accn. No. 278/51.

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5. Soldier in action.

Size : $14\frac{3}{4}'' \times 6\frac{3}{4}''$.

Details as for item No. 4 above.

Accn. No. 91-10/38.

6. Panel with figure of cow.

Size : $5\frac{1}{4}'' \times 30''$.

Belonged to the car of the Siva Temple at Rajasingamangalam, Ramnad Dist.

It dates from about 1800 A.D.

Gift by the Raja of Ramnad.

Accn. No. 908—B/53.

7. Sarasvati.

Size : $14\frac{1}{2}'' \times 7''$.

Details as for item No. 4 above.

Accn. No. 91—3/38.

8. Dvarapalaka (left leg crossed)

Size : $17\frac{1}{2}'' \times 7''$.

Details as for item No. 4 above.

Accn. No. 277/51.

In Show Case No. 1.

Sandalwood carvings from Mysore.

9. Casket.

Size : $17'' \times 24''$.

Carved by the members of a family of Sandalwood carvers of Mysore.

The entire box is replete with carvings of exquisite finish.

The scenes representing forest life, bird life, landscape and Hindu mythology are intricately carved on the lid and sides of the casket.

Acquired in 1893.

Accn. No. 1150.

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HORSE

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10. Ganesa (seated)

Size : 8″ × 5½″.

The shafts of the prabha show rampant Yalis while the torona above shows in front a full spread lotus.

Accn. No. 1163.

11. Lakshminarayana.

Size : 12″ × 7¾″

The shafts of the prabha show the carving of doorkeepers.

Accn. No. 1162.

12. Dattatreya.

Size : 6″ × 4″.

Accn. No. 1164

Ivory Carvings :

13. Ornate Jug.

Ht. 9½″.

The foliage carvings and the carving of a procession of a King with his paraphernelia are noteworthy.

Accn. No. 1115.

14. Table lamp with scooped out Buddhas.

Ht. 5¾″.

Gift by Dr. K. V. Al. Rm. Alagappa Chettiar.

Accn. No. 382/51.

15. Vallabha Ganapati.

Size : 5¾″ × 3½″.

Aquired in 1908.

Accn. No. 1106.

16. Casket with beautiful designs.

Size : 6½″ × 13″.

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The casket consists sandalwood, ivory and horn-work. The Royal procession on elephants etc., coronation of Rama etc., are noteworthy. The box is an excellent specimen of Vizagapatam work. The name of the maker is L. Venkata Das.

Accn. No. 1135.

In Show Case No. 2.

Textiles :

17. Kalamkari cloth from Pallakollu, Andhra Pradesh.

Size : 5′ 8″ × 5′.

The shaded designs and pattern outlines in gold are noteworthy.

Accn. No. 1095/54.

Sandalwood carvings from Mysore :

18. Panel showing Krishnalila, Vishnu in Vaikunta and Mahishasuramardini.

Size : 14″ × 10″.

Note the designs such as foliage, birds, squirrels, monkeys etc., on the border of the plaque.

Accn. No. 1157.

19. Panel showing scenes from the Ramayana and Mahabharata.

Size : 14½″ × 10″.

The designs on the border of the plaque is same as item No. 18.

Accn. No. 1158.

Ivory carvings :

20. Jewellery Casket.

Size : 5½″ × 13″.

Accn. No. 158/42.

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21. Casket of horn worked with Ivory designs.

Size: $7\frac{3}{4}'' \times 15''$.

Note the scenes from Hindu Mythology.

It is the best specimen of Vizagapatam work.

Accn. No. 1136.

Metalware:

22. Tray.

Diameter $19\frac{1}{4}''$.

Note the intricate workmanship showing the fine courses of foliage designs and with perforated leafy edges.

Accn. No. 549.

23. Tray.

Diameter $19\frac{1}{4}''$.

The foliage designs and perforated edges are noteworthy.

Accn. No. 540.

24. Vase with floral designs.

Ht. $7\frac{1}{4}''$.

The designs of foliage and dancing Krishna on foliage alternately, are noteworthy.

Accn. No. 619.

In Show Case No. 3.

Bidri Ware:

25. Casket,

Ht. 8".

Tahnishan type.

Note the silver encrustations and the designs such as foliage, lattice work etc.

Accn. No. 870.

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26. Base of vessel.

Ht. $7\frac{1}{4}''$.

Tahnishan type.

Details as for item No. 25 above.

Accn. No. 883.

27. Base of vessel.

Ht. $7\frac{1}{2}''$.

Tahnishan type.

Details as for item No. 25 above.

Accn. No. 886.

28. Spittoon.

Ht. $7\frac{1}{2}''$.

Zarnishan type.

The silver decorations reveal conventionalised floral forms.

Accn. No. 840.

29. Hookah.

Ht. $8\frac{1}{2}''$.

Tahnishan type.

Details as for item No. 25 above.

Accn. No. 890.

30. Hookah.

Ht. $7\frac{1}{2}''$.

Tahnishan type.

Details as for item No. 25 above.

Accn. No. 891.

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31. Spittoon.

Ht. 7″.

Tahnishan type.

Details as for item No. 25 above.

Accn. No. 841.

On Walls

Wood carvings:

32. Siva Gana.

Size: $16\frac{3}{4}'' \times 6''$.

Belonged to the car of the Siva temple at Koyambedu, Chingleput District. It dates from about the middle of 19th Century A.D.

Gift by the Trustees of the above temple.

Accn. No. 317/51.

33. Chamaradhari in action.

Size: $14\frac{1}{2}'' \times 6\frac{1}{2}''$.

Details as for item No. 32 above.

Accn. No. 309/51.

34. Panel with figure of cow.

Size: $5\frac{1}{2}'' \times 29\frac{1}{2}''$.

Belonged to the car of Siva temple at Rajasinga-mangalam, Ramnad District. It dates from about 1800 A.D.

Gift by the Raja of Ramnad.

Accn. No. 908-B/53.

35. Tumburu.

Size. $14\frac{1}{2}'' \times 7''$.

Details as for item No. 32 above.

Accn. No. 310/51.

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36. Siva Gana.

Size : $16\frac{3}{4}'' \times 6''$.

Details as for item No. 32 above.

Accn. No. 318/51.

Metalware :

37. Tray.

Diameter $18\frac{1}{2}''$.

Note the perforated edges and designs in embossed work in the centre.

Accn. No. 581.

Printed Textiles :

38. Block Printed cloth showing figures of tiger at the centre etc.

Probably from Masulipatam.

Size : 7′ 4″ × 5′ 11″.

Transferred from the School of Arts and Crafts in 1951.

Accn. No. 374/51.

39. Printed prayer cloth with cusped arch enclosing a plant design.

Size : 4′ × 2′ $10\frac{1}{2}''$.

Transferred from the School of Arts and Crafts in 1951.

Accn. No. 377/51.

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MAIN HALL

North Indian Paintings

Case 4 A

1. Bhairavi.
   Rag Ragini.
   Size: 8.5″ × 5.4″.
   Thick tempera on paper.
   Acquired in 1963.

2. Malhar and Narkamodi.
   Rag Ragini.
   Size: 8.5″ × 5.4″.
   Thick tempera on paper.
   Acquired in 1963.

3. Surat and Khanwi.
   Rag Ragini.
   Size: 8.5″ × 5.4″.
   Thick tempera on paper.
   Acquired in 1963.

4. The Sixth Rag Sri Rag.
   Rag Ragini.
   Size: 8.5″ × 5.4″.
   Thick tempera on paper.
   Acquired in 1963.

5. Pawatar Dipak.
   Rag Ragini.
   Size: 8.5″ × 5.4″.
   Thick tempera on paper.
   Acquired in 1963.

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Case 4-B

6. Gojri and Kori.

   Rag Ragini.

   Size: 8.5″ × 5.4″.

   Thick tempera on paper.

   Acquired in 1963.

7. Kuri and Dhanasri.

   Rag Ragini.

   Size: 8.5″ × 5.4″.

   Thick tempera on paper.

   Acquired in 1963.

8. Siyam and Ramkali.

   Rag Ragini.

   Size: 8.5″ × 5.4″.

   Thick tempera on paper.

   Acquired in 1963.

9. Mapsari and Mankali.

   Rag Ragini.

   Size: 8.5″ × 5.4″.

   Thick tempera on paper.

   Acquired in 1963.

10. Berari and Bahbas.

    Rag Ragini.

    Size: 8.5″ × 5.4″.

    Thick tempera on paper.

    Acquired in 1963.

Note: Items 1 to 10 were presented to the National Art Gallery by Sri V. T. Krishnamachari, formerly Deputy Chairman, Planning Commission.

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PLATE II

HORSE

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Bronze

Wall Case No. 1

11. Goddess.

Ht. 34½"; br. 10".

Modern period. About 1800 A.D.

Palni, Madura District.

Accn. No. 94/48.

South Indian Paintings

Wall Case No. 2

12. Horse. (Plate II)

Size: 21" × 19".

Tempera on paper, pasted on wooden plank.

About the end of 19th century.

Skilful and vigorous drawing. Decorative details interesting.

Presented in 1951 by the late Raja Saheb Kumaraswamy Raja Bahadur, Raja of Karvetnagar, Chittoor District.

Accn. No. 272/51.

Wall Case No. 3

13. Coronation of Yudhishthira (Plate III).

Size: 15" × 20". 17th century.

Tempera on cloth pasted on wooden plank.

Fine lines and beautiful colouring. Labels of the 17th century A.D. Probably from Kurnool.

Purchased in 1924. Museum collection.

Accn. No. 2471.

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14. Yama's Durbar and Hell.

Size : 20″ × 14½″.

Details as for item 13 above.

Purchased in 1924. Museum collection.

Accn. No. 2473.

Wall Case No. 4

15. Durga assisted by Goddesses killing Mahishasura.

Size : 49″ × 29⅛″.

About the middle of the 19th century.

Tempera on cloth pasted on wooden plank.

Attempt at encrustation is evident. Though stylised, the figures have been done by a master hand. Approach to realism is obvious in the Mahishasura.

Presented in 1951 by the late Raja Sahib Kumaraswamy Raja Bahadur, Raja of Karvetnagar, Chittoor District.

Accn. No. 268/51.

Wall Case No. 5

16. Subrahmanya

Size : 14½″ × 12¼″.

Middle of the 19th century.

Tempera on cloth pasted on wooden plank.

Example of encrustation work.

Figure and animal studies are noteworthy, inspite of conventionalised decoration.

Presented in 1951 by the late Raja Saheb Kumaraswami Raja Bahadur, Raja of Karvetnagar, Chittoor District.

Accn. No. 270/51.

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PLATE III

CORONATION OF YUDHISHTHIRA

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CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

17. Mathuraiviran.

Size : $18\frac{1}{2}'' \times 16\frac{1}{2}''$. About the end of the 19th century A. D.

Tempera on cloth pasted on wooden plank. Beautiful lines subdued colouring and realistic delineation of figures characterise this work.

Purchased in 1951.

Accn. No. 348/51.

Wall Case No. 6

18. Elephant,

Size : $22\frac{1}{2}'' \times 16\frac{1}{2}''$.

About the end of 19th century A. D.

Tempera on paper, pasted on wooden plank. Noteworthy for its drawing, colouring and decoration. Presented by the late Raja Saheb Kumaraswamy Raja Bahadur, Raja of Karvetnagar, Chittoor District.

Accn. No. 271/51.

Bronzes

Wall Case No. 7

19. Rama : Ht. 45"; br. 20". About 1000 A.D. Chola period.

20. Sita : Ht. 33"; br. $11\frac{1}{2}''$. About 1000 A.D. Chola period.

21. Lakshmana : Ht. $37\frac{1}{2}''$; br. 16". About 1000 A. D. Chola period.

22. Hanuman : Ht. $22\frac{3}{4}''$; br. 7". About 1000 A.D. Chola period.

Items 19 to 22 are from Vadakkuppanaiyur, Thanjavur District. Catalogue of Hindu Metal Images. No. 1.

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South Indian Paintings

Wall Case No. 8

23. Raja and Rani seated.

Size : $40\frac{1}{2}'' \times 30''$.

Transferred from the School of Arts and Crafts in 1951.

Accn. No. 366/51.

Wall Case No. 9

24. Bust of Raja.

Size : $19\frac{1}{4}'' \times 15\frac{1}{2}''$.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 176-10/43.

25. Raja and Rani seated.

Size : $17\frac{1}{2}'' \times 23\frac{1}{2}''$.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-73/43.

26. Raja seated on throne.

Size : $13'' \times 10\frac{1}{2}''$.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-71/43.

Wall Case No. 10

27. Raja standing.

Size : $19\frac{3}{4}'' \times 15''$.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-17/43.

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28. Raja, Rani and Prince standing.

Size : $19\frac{1}{4}'' \times 15\frac{1}{2}''$.

Transferred from the School of Arts and Crafts in 1951.

Accn. No. 368/51.

Wall Case No. 11

29. Chief on Horseback.

Size : $26'' \times 22\frac{1}{2}''$.

Transferred from the School of Arts and Crafts in 1951.

Accn. No. 367/51.

30. Raja, Rani and Prince standing.

Size : $19'' \times 15\frac{1}{2}''$.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-74/43

Note : Items 23 to 30 are in tempera and wash on cloth pasted on wooden plank. They are noteworthy for their realistic approach and influenced greatly by western methods. Produced in Thanjavur under the patronage of Thanjavur Rajahs during the 19th century.

Wall Case No. 12

31. Horse.

Size : $19'' \times 14\frac{1}{2}''$.

Thick tempera on paper.

From Karvetnagar.

Purchased in 1956.

Accn. No. 1160/56.

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Bronze

Wall Case No. 13

32. Vinadhara Dakshinamurti.
Ht. 34″ ; br. 14″.
About 13th century.
Seyyanam, Thanjavur District.
Catalogue of Hindu Metal Images No. 2.

Modern Paintings

On Wall Panel 3-A.

K. MADHAVA MENON : Born in 1911. He was educated at Adyar, Masulipatnam, Shantiniketan and at the School of Arts and Crafts, Madras. He was the Director, "Sri Chitralayam' Trivandrum from 1942–49. Now he is the Head of the Department of Painting in the Annamalai University. His art has the grace of the natural world, such as birds and animals. He has specialised in painting of animals. The minutest details of foliage in his work are noteworthy. His landscape painting on silk is based on Chinese style. He works in water colour medium. His "Monkeys at play" and "Moonlight Night" are exhibited in the Picture Gallery of this Museum.

33. Bamboo grove.
Size : 32″ × 16½″.
Water colour on silk.
Purchased in 1951.
Accn. No. 357/51.

P. L. NARASIMHAMURTI : Born in 1918. He had is education at the D. Rama Rao Art School at Rajahmundry and at the School of Arts and Crafts, Madras. He works in tempera and water colours and in a form of traditional decorative styles. His works were exhibited at the Salon de Mai Paris (1951), Calcutta and Delhi. He was commissioned to copy the murals at Chidambaram, Tiruvarur, Sri Rangam, Kanchipuram and other places for the Madras Museum. His knowledge of Sanskrit literature had a considerable influence on him, in the work.

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34. Vidura's Reception.
Size : 35¾″ × 23″.
Water colour on wooden plank.
Purchased in 1952.
Accn. No. 437/52.

JAYA APPASWAMY : Born in 1918. She received her education under Nandalal Bose at Shantiniketan and studied Chinese painting at Peking under Ju-Peon, as a Government of India Scholar. Her works were exhibited in several foreign cities such as San Francisco, Peking and New York, during 1949–50. She has specialised in landscape, still life and abstract themes. Her works were greatly influenced by Chinese style. She works chiefly in water colour medium on silk. At present she is the Editor in the Lalit Kala Academy, New Delhi.

35. Lotus study.
Size : 28″ × 10¾″.
Water colour on paper.
Purchased in 1953.
Accn. No. 612/53.

North Indian Paintings

In the vertical show case No. I-A.

36. Radha and Krishna.
Size : 8¼″ × 5¾″.
Tempera on paper. Rajput. 18th century.
Got in exchange from the Museum and Picture Gallery, Baroda in 1952.
Accn. No. 586/52.

37. Krishna with Gopis.
Size : 16½″ × 18½″.
Tempera on paper. Rajput. 18th century.
Transferred from the School of Arts and Crafts in 1951.
Accn. No. 373/51.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

38. Krishna conversing with other kings.

Size : 9″ × 12″.

Tempera on paper. Rajput. About 18th century.

Got in exchange from the Museum and Picture Gallery, Baroda in 1952.

Accn. No. 589/52.

39. Portrait of Rao Hamaji.

Size : 11¼″ × 7″.

Tempera on paper. Rajput. Late 18th century.

Got in exchange from the Museum and Picture Gallery, Baroda in 1952.

Accn. No. 584/52.

Modern Paintings

In the vertical show case No. I-B.

KANU DESAI : Born in 1907 at Ahmedabad. He received his education at the Gujarat Vidyapith and at Shantiniketan. His works reflect a co-ordination of colour and movement. He worked in coloured inks. He has an exceptional mastery over lines and colours. He has exhibited his works in India and abroad and has received various prizes and appreciations. " His fine sense of restrained colour is unchallenged."

40. Heaven and Earth.

Size : 24″ × 18″.

Water Colour.

Purchased in 1946.

Accn. No. 187/46.

S. DHANAPAL : Born in 1919. He received his education at the Madras School of Arts. His works are characterised by a form of traditional style. Portraiture and compositions are his special lines. He is at his best in black and white sketches. His delicate drawings in brush or pencil are effective. He works

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mainly in water colour medium. He is a gifted sculptor and he has won many awards for his sculptures. His works are on display in various Art Gallereis including the Commonwealth Exhibition, London. At present he is the Head of the modelling section of the College of Arts and Crafts, Madras.

41. Blessing.
Size: $9\frac{1}{2}'' \times 22\frac{1}{4}''$.
Water colour.
Purchased in 1952.
Accn. No. 439/52.

In the vertical show case No. 2-A.

N. S. BENDRE: Born in 1910. He had his education at the Indore School of Arts and at Bombay. He has participated in all the major art exhibitions of the country. He has toured in Europe and United States and this tour brought to his work a cosmopolitan expression. He had been to China in 1952, as a member of Cultural Delegation. He works in water colour and oils. His works bear a "balanced colour patterns." At present he is the Professor and Dean of the Faculty of fine Arts, M. S. University of Baroda.

42. Spring.
Size: $21'' \times 15''$.
Water colour on paper.
Accn. No. 1169/56.

K. RAMAMURTI: Born in 1917. He had his education at the School of Arts and Crafts, Madras. He paints chiefly in water colour and the themes of his works are landscape. He trains young artists in the preservation of Kalamkari art. At present he is the Director of School of Indigenous Arts and Crafts, Madras which he founded in 1958.

43. Before Rain.
Size: $12\frac{1}{2}'' \times 15''$.
Water colour on cardboard.
Purchased in 1952.
Accn. No. 436/52.

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In the vertical show case No. 2-B.

Dr. A. R. PODUVAL : By profession he was a surgeon. But he was keenly interested in painting from his boyhood. His works were admired by such eminent persons as Raja Ravi Varma. He painted in oils and water colour and in crayon also. Landscapes and portraiture are the themes of his paintings which show a subtle realism and delicacy of treatment.

44. Bust study.
Size : $16\frac{3}{4}'' \times 11''$.
Crayon on paper.
Accn. No. 577/52.

45. Study of a Lady.
Size : $16\frac{3}{4}'' \times 5\frac{3}{4}''$.
Water colour on paper.
Accn. No. 576/52.

Note : Items 44 and 45 were presented in 1952 by Dr. A. Vimala Nair of Trichur, the artist's daughter.

On Wall Panel 3-B.

JAYA APPASWAMY :

Vide item No. 35.

46. Lotus Study.
Size : $27\frac{1}{4}'' \times 10\frac{1}{2}''$.
In ink on paper.
Purchased in 1953.
Accn. No. 611/53.

RAHMAN CHUGTAI : Born in 1899 of an ancient Persian family of artists. His ancestor, Ahmed was Chief architect to Shah Jahan, the Mughal Emperor. He was self taught. He made two extensive study tours of Europe. His works are characterised by very fine lines and delicacy of details. His works consist of distortions of anatomy. There is an eternal charm in the dress he puts on his female figures. His female figures are without much decoration or ornamentation and this

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gives the figure a good relief. He specialises in water colours and line drawings. His works found a place in many public and private collections. His style is reminiscent of the Mughal paintings.

47. Princess.

Size : $21\frac{1}{4}'' \times 14\frac{3}{4}''$.

Water colour on silk.

Purchased in 1928 from Dr. Cousins, Adyar.

Accn. No. 2476.

K. MADHAVA MENON :

Vide item No. 33.

48. Wild Ducks,

Size : $32\frac{1}{2}'' \times 15\frac{3}{4}''$.

Water colour on silk.

Purchased in 1951.

Accn. No. 360/51.

K. RAM MOHAN SASTRI : Born in 1905. He had his education at Masulipatnam, Mysore and under P. K. Chatterjee at Calcutta. Later he went to England and studied fine arts at Royal College of Art, London. He is a member of the British Empire Society of Artists, London and Fellow of the Royal Society of Arts, London. Portrait paintings and Dry point etchings are his special fields. "He excels in portraiature than in figure compositions". His works are influenced by Western method.

49. Jawaharlal Nehru.

Size : 10" × 7".

Dry point etching.

Purchased in 1953.

Accn. No. 613/53.

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Bronze

Wall Case No. 14

50. Chandikesvara.

Ht. 26¾″ ; Br. 6½″.

About 11th century ; Chola period.

Velanganni, Tanjore District.

Catalogue of Hindu Metal Images No. 2.

Deccani Paintings

Wall Case No. 15

51. Father Ali Muruthuza giving instruction to his two sons, Hussain and Hassan.

Size : 13½″ × 10½″.

Tempera on paper. Deccani influenced by Persian Style.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-61/43.

52. Sultan Jalal-ud-din and Feruz Shah, punishing Khwaja Hassan.

Size : 14″ × 10″.

Tempera on paper. Deccani influenced by Persian style.

18th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-54/43.

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53. Procession of Gulam Ahmed Khan Bahadur, son of Nawab Ali Khan Bahadur.

Size: $14\frac{3}{4}'' \times 17\frac{1}{4}''$.

Tempera with gold stippling on paper. Deccani. About 18th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-24/43.

54. Gulam Ahmed Khan Bahadur in his harem.

Size: $13\frac{1}{2}'' \times 9\frac{1}{2}''$.

Tempera and gold stippling on paper.

Deccani. 18th century.

Transferred from the School of Arts and Crafts in 1951.

Accn. No. 372/51.

55. Gulam Ahmed Khan Bahadur, son of Mohammed Alef Khan Bahadur, witnessing dancing.

Size: $13\frac{1}{2}'' \times 9\frac{1}{2}''$.

Tempera and gold stippling on paper.

Deccani. 18th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-16/43.

Sikh School

Wall Case No. 16

56. Sikh chief on elephant.

Size: $15\frac{1}{2}'' \times 12''$.

Tempera and wash. 19th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-12/43.

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Modern Paintings

Wall Case No. 17

JAMINI ROY : Born in 1887. He had his education in the College of Arts and Crafts, Calcutta. To begin with he was a portraitist. He was influenced by the Tagore School and he painted scenes from rural Bengal. But later he specialised in indigenous folk style using tempera and poster colours. "His vivid imagination was an asset to the value and beauty of this folk art." "He has been regarded as one of the illustrious Indian painters having made a remarkable contribution to Indian painting by bringing into it this beauty of folk art." He works in oils, water colour and tempera.

57. Madonna. (Plate IV).

Size : $26\frac{1}{2}'' \times 32\frac{3}{4}''$.

Poster colour on wooden plank.

Purchased in 1953.

Accn. No. 607/53.

58. Gopini.

Size : $36\frac{1}{2}'' \times 17\frac{1}{2}''$.

Poster colour on wooden plank.

Purchased in 1953.

Accn. No. 608/53.

Wall Case No. 18

PROMODE KUMAR CHATTERJEE : He started as a portrait painter. He had wandered in Himalayan region. Before his Himalayan tour, he was under the glamour of the Western style. His experience in the wanderings gave a new interpretation to old myths and legends. His paintings represent symbolic pictures of Hindu pantheon. Most of his works are in the language of Hindu symbolism. He works in water colour medium. He is the "most mystic of modern Indian painters."

MADONNA
Jamini Roy

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59. Manasadevi (Personification of Mind)

Size : $22\frac{1}{4}'' \times 15\frac{1}{4}''$.

Water colour on paper.

Purchased in 1957.

Accn. No. 1256/57.

Wall Case No. 19

SRI SARADA UKIL : Born in East Pakistan. He had his training under Abanindranath Tagore. The Ukil family is known for their contribution to art. His paintings bear the rich " emotional appeal of a lyric and a religious fervour of a hymn." His paintings always have a lyrical sweetness. " He is a colourist and uses two are three colours in their graded tones The different colours merge into one another, which gives a single chromatic effect."

The painting exhibited here is a lovely lyric in colour. He died in 1940.

60. Saptasur (Birth of tunes).

Size : $29'' \times 21\frac{1}{2}''$.

Water colour on paper.

Purchased in 1959.

Accn. No. 1277/59.

Bronzes

Wall Case No. 20

61. Siva.

Ht. $27\frac{1}{2}''$; br. $19\frac{1}{4}''$.

About 1200 A.D. Later Chola period.

Kilaiyur, South Arcot District.

This with Uma forms a group called the Somaskanda.

Accn. No. 49/37.

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62. Natesa.

Ht. 3′ 10″; br. 2′ 11″.

About 1100 A.D. Chola period.

Tiruvelangadu. Chingleput District.

Catalogue Hindu Metal Images No. 5.

63. Uma, consort of Siva.

Ht. 18″; br. 15″.

About 1200 A.D. Later Chola period.

Kilaiyur, South Arcot District.

Accn. No. 49/37.

Modern Paintings

Wall Case No. 21

T. V. RATNAM: Born in 1925. He had his education at the Madras School of Arts and Crafts. His paintings are highly decorative in character and scenes from *puranas*, etc., form the subject of his paintings. He works both in oil and water colour media.

64. Divine Son.

Size: 29¼″ × 20¼″.

Water colour on wooden plank.

Purchased in 1952.

Accn. No. 449/52.

Wall Case No. 22

KRISHNA REDDY: He received his education at Shantiniketan. He worked for sometime in Kalakshetra. He works in water colour and tempera. Of late he has specialised in etchings representing abstract themes, some of which are displayed in the Picture Gallery of the Museum.

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65. Farmer's Family.

Size : $28\frac{1}{2}'' \times 19\frac{1}{2}''$.

Water colour on paper.

Purchased in I951

Accn. No. 349/51.

Wall Case No. 23

K. SRINIVASULU : Born in 1923. He had his education at the Madras School of Arts and Crafts. He paints in the traditional decorative style and the folkstyle. His paintings are noted for their swaying lines and fine patterns. He participated in several exhibitions held in India and abroad. He had copied murals at Lepakshi, Sigiriya and Tanjore. His deep interest in folk art inspired him to develop a personal style. At present he is Officer-in-charge, Design Centre, Industries Department, Madras.

66. Vina Player.

Size : $39\frac{3}{4}'' \times 27''$.

Tempera on wooden plank.

Traditional decorative style.

Purchased in 1953.

Accn. No. 614/53.

Wall Case No. 24

SUSHIL K. MUKERJEE : Born in 1917. He had his education at the School of Arts and Crafts, Madras. His paintings were exhibited in various society of Fine Arts associated in India and abroad. He visited America and Europe on an American Government grant under an exchange programme. At present he is the Head of the Department of Art, Lawrance School, Lovedale, Nilgiris.

67. Palms and Huts.

Size : $27\frac{1}{2}'' \times 18''$.

Tempera on paper.

Purchased in 1955.

Accn. No. 1142/45.

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Wall Case No. 25

L. MUNUSWAMY: Born in 1927. He had his education at the Madras School of Arts and Crafts. He was a Government of India Scholar (1956-57) and he had been to U. K. under the Colombo plan. His works have been on display in various exhibitions held in India and abroad. He works in water colour, tempera and oils. He has done graphic also. Now he is a member of the teaching staff in the College of Arts and Crafts, Madras.

68. Preaching Ahimsa.

Size: $22\frac{1}{4}'' \times 9\frac{1}{2}''$.

Water colour on Paper.

Purchased in 1952.

Accn. No. 448/52.

Bronze

Wall Case No. 26

69. Goddess.

Ht. $33\frac{3}{4}''$; br. $8\frac{1}{2}''$,

About 13th century A.D. Later Chola period. Palaiyur, Tanjore District.

Accn. No. 178/51.

Mughal Paintings

Case No. 4-C.

70. Portrait of Nawab Shayistakhan on horse back.

Size: $20'' \times 15''$.

Script: Arabic.

Tempera on paper.

Acquired in 1963.

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71. Portrait of Jami, the mystic poet in Persian.

Size : 9.3″ × 4.6″.

Script : Arabic and Persian.

Tempera on paper.

Persian Script above reads " Jami has no desire for fame."

Acquired in 1963.

72. Portrait of a Prince.

Size : 9.7″ × 5.7″.

Tempera on paper.

The open page of the book in the hand of the prince reads. "A gift of the King who cherishes."

Acquired in 1963.

73. Portrait of a Noble.

Size : 20″ × 15″.

Tempera on paper.

Acquired in 1963.

74. Portrait of a Noble.

Size : 20″ × 15″.

Tempera on paper.

Acquired in 1963.

Case No. 4-D

75. Shah Shuja, son of Shah Jehan.

Size : 20″ × 15″.

Tempera on paper.

Script : Arabic and Persian.

Artist : Jamal Muhammad.

Acquired in 1963.

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76. The Prince of Arabia.
Size: 20″ × 15″.
Tempera on paper.
Script: Persian.
Scribe: Shah Mirza Hussain.
Acquired in 1963.

77. Jehangir and Nurjehan.
Size: 9.7″ × 5.7″.
Tempera on paper.
Acquired in 1963.

78. The court of Emperor Babar.
Size: 20″ × 15″.
Tempera on paper.
Scribe: Muhammad Kazim,
Date: H. 1132 (1720 A.D.)
Acquired in 1963.

79. Ahmed Shah Badsha.
Size: 20″ × 15″.
Tempera on paper.
Date: H. 1161 (1749 A.D.)
Acquired in 1963.

Items 70 to 79 were presented to the National Art Gallery by Sri V. T. Krishnamachari, formerly Deputy Chairman, Planning Commission.

Sloping show-case No. A.

80. Taimur of Samarkand.
Size: $8\frac{3}{4}$″ × $5\frac{3}{4}$″.
Tempera on paper. Mughal. Late 17th century.
Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.
Accn. No. 578/52.

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81. An illustration to Nizami.

Size : 7″ × 14⅛″.

Tempera on paper. Mughal. About 18th century

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.

Accn. No. 590/52.

82. Shah Jehan.

Size : 13½″ × 10″.

Tempera on paper. Mughal. Late 17th century

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.

Accn. No. 582/52.

83. Rani Durgavati

Size : 5¼″ × 4¼″.

Tempera on paper. Mughal. Late 17th century

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171 - 50/43

Sloping show-case No. B.

Rag Ragini Paintings.

84. Musical mode Ragini Madhumadhavi.

Size : 10″ × 8″.

Thick tempera on paper. Rajput. 17th century

Purchased in 1951

Accn. No. 252/51.

85. Musical mode Mala Sri Ragini

Size : 10½″ × 8″.

Tempera on paper. Rajput. 17th century

Purchased in 1951

Accn. No. 250/51.

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86. Musical mode Ragini Gaudakali

Size : $10\frac{1}{2}'' \times 8''$.

Thick tempera on paper. Rajput. 17th century

Purchased in 1951

Accn. No. 251/51

87. Musical mode Ragini Kamphanadau

Size : $10\frac{1}{2}'' \times 8''$.

Thick tempera on paper. Rajput. 17th century

Purchased in 1951

Accn. No. 249/51.

Sloping show-case No. C.

88. An amorous scene.

Size : $8\frac{1}{4}'' \times 6''$.

Tempera on paper. Mughal. About 18th century

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952

Accn. No. 588/52.

89. An illustration to Shah-Nama.

Size : $7\frac{3}{4}'' \times 3\frac{3}{4}''$.

Tempera on paper. Mughal. 17th century

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.

Accn. No. 591/52.

90. Lady with attendant.

Size : $11'' \times 8\frac{1}{2}''$.

Tempera on paper. Mughal. About 18th century

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.

Accn. No. 599/52.

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91. Nobleman with attendant.

Size : $7'' \times 5\frac{1}{4}''$.

Tempera on paper. Mughal. 18th century.

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.

Accn. No. 585/52.

92. King Nasheran talking about Firdouzi

Size : $11\frac{1}{2}'' \times 8''$.

Tempera on paper. Mughal. About 18th century

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.

Accn. No. 592/52.

Sloping show-case No. D.

93. Mughal King.

Size : $15\frac{1}{4}'' \times 10\frac{1}{2}''$.

Tempera on paper. Mughal. 19th century.

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.

Accn. No. 581/52.

94. Two elephants fighting.

Size : $10\frac{1}{2}'' \times 15''$.

Tempera on paper. Mughal. Late 17th century

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.

Accn. No. 579/52.

95. Two bulls fighting.

Size : $10\frac{1}{4}'' \times 15''$.

Tempera on paper. Mughal. Late 17th century

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.

Accn. No. 580/52.

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96. Shah Jehan

Size : $9\frac{1}{8}'' \times 6''$.

Tempera on paper. Mughal. Late 17th century

Transferred from the School of Arts and Crafts in 1951.

Accn. No. 369/51.

Sloping show-case No. E.

97. A musical mode (Ragini)

Size : $5\frac{1}{2}'' \times 3\frac{1}{2}''$.

Tempera on paper. Rajput. 17th century

Got in exchange from the Museum and Picture Gallery, Baroda, in 1952.

Accn. No. 587/52.

98. Sikh chief on horseback.

Size : $9'' \times 6\frac{1}{4}''$.

Tempera and wash on paper. Rajput. 19th century

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 176-7/43.

99. Trader with a balance in his hand.

Size : $7\frac{3}{4}'' \times 5\frac{1}{4}''$.

Tempera on paper. Rajput. Early 18th century

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 176-85/43.

100. Man with hookah.

Size : $8'' \times 6''$.

Rajput. 18th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 176-10/43

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101. Sohini Mahiwal.

Size : $7\frac{3}{4}'' \times 5\frac{1}{4}''$.

Tempera on paper. Rajput. Early 19th century

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-57/43.

Sloping show-case No. F.

102. Fort of Lanka.

Size : $8\frac{3}{4}'' \times 12\frac{1}{2}''$.

Tempera and wash. Jaipur. 19th century

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-18/43.

103. Vishnu as Mohini distributes ambrosia to *devas* and *asuras*.

Size : $10\frac{1}{4}'' \times 15\frac{1}{2}''$.

Drawing (slightly coloured) on paper. Rajput. 18th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-4/43.

104. Raja's Durbar.

Size : $11\frac{3}{4}'' \times 9''$.

Tempera on paper. Rajput. 18th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 176-13/43.

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Sloping show-case No. G.

105. Radha and Krishna.

Size : $9\frac{1}{4}'' \times 10\frac{1}{2}''$.

Tempera on paper. Kangra. Early 19th century.

Acquired by the Museum in 1945.

Accn. No. 183-2/45.

106. Krishna subduing the serpent Kaliya.

Size : $8\frac{3}{4}'' \times 11\frac{1}{2}''$.

Tempera on paper. Kangra. Early 19th century.

Acquired by the Museum in 1945.

Accn. No. 183-1/45.

107. Radha and Krishna.

Size : $10'' \times 12''$.

Tempera on paper. Rajput. Late 18th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171 - 59/43.

108. Devi with attendants.

Size : $7'' \times 7\frac{1}{4}''$.

Tempera on paper. Rajput. Early 18th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 176-3/43.

109. Raja and Rani in a palanquin.

Size : $9'' \times 11''$.

Tempera on paper. Rajput. Late 19th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 176-92/43.

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110. Siva seated on elephant hide.

Size : 11⅜″ × 9″.

Tempera on paper. Rajput. 18th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 176–11/43.

Sloping show-case No. H.

111. Álamgir II.

Size : 11″ × 8⅜″.

Tempera on paper. Mughal. 18th century.

Transferred from the School of Arts and Crafts in 1951.

Accn. No. 371/51.

112. Shah Jehan.

Size 5⅜″ × 4½″.

Tempera on paper. Mughal. Late 17th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-13/43.

113. Lady with musical instrument.

Size : 10½″ × 7½″.

Mughal. Late 18th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 176-70/43.

114. Muhammadan chief on horseback.

Size : 13″ × 10″.

Tempera on paper. Copy from a Mughal original. Early 19th century.

Transferred from the School of Arts and Crafts in 1943.

Accn. No. 171-60/43.

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Near the entrance of the Hall.

Bronze

115. Kaliyakrishna.

Modern period. 1800 A.D.

Palni, Madurai Dt.

Accn. No. 94/48.

In the centre of the Hall.

Metalware

116. Lamp with branches.

Ht. 52″ ; br. 15″.

About the end of 19th century. Thanjavur Work.

Accn. No. 82.

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ROOM No. III

Modern Paintings

G. N. MURTI : He received his education at the School of Arts and Crafts, Madras. Compositions in water colour are his special line of work.

1. We Three.
   Size : $17\frac{1}{2}'' \times 9\frac{1}{2}''$.
   Water colour on paper.
   Purchased in 1952.
   Accn. No. 446/52.

ARUP DAS : Born in 1927. He had his education at the College of Arts and Crafts, Calcutta. He has been in the field since 1949. He specialised in egg tempera technique. He has participated in several exhibitions held in India and abroad. He is now in the Directorate of Advertising and Visual Publicity, Government of India.

2. Life and the river.
   Size : $29'' \times 21''$.
   Water colour on paper.
   Purchased in 1955.
   Accn. No. 1145/55.

G. M. HAZARNIS : He specialises in impressionistic landscapes with a flair for white and colour contrasts.

3. Blue Door.
   Size : $28\frac{1}{2}'' \times 23''$.
   Oils on canvas.
   Purchased in 1956.
   Accn. No. 1183/56.

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C. S. N. PATNAIK : Born in 1925. He had his education at the Government School of Arts and Crafts, Madras. He studied mural and fresco painting in the Banasthali Vidyapith, Rajasthan. He is now employed as teacher of art at the Government Post-graduate Basic Training College, Pentapadn (A.P).

4. Corporation Band.
   Size : 25″ × 30″.
   Oils on cardboard.
   Purchased in 1955.
   Accn. No. 1141/55.

AFFANDI : He is an Indonesian artist, who is specialising in modern European way of painting especially of the Van Gaughian style. He is described as "a more restrained, but forceful and energetic artist."

5. Fishes of Jakarta.
   Size : 29½″ × 24″.
   Oils.
   Purchased in 1951.
   Accn. No. 261/51.

B. DASGUPTA : Born in 1917. He received art education at the College of Arts and Crafts, Calcutta. He has participated in all Indian Art Exhibitions held abroad. He works mainly in water colours. His works are represented in Leningrad, U.S.S.R., besides a few in Indian Art Galleries.

6. Kashmir Landscape.
   Size : 23½″ × 21¾″.
   Water colour on paper.
   Purchased in 1955.
   Accn. No. 1151/55.

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COCK FIGHT
M. Reddappa Naidu

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R. KRISHNA RAO : Born in 1915. He received art education at the Government School of Arts and Crafts, Madras. He was formerly lay-out expert at Madras during the war and was for sometime textile designer. He has participated in several exhibitions held in India. He received a Silver plaque for his contribution to an M.G.M. film competition. He paints chiefly in water and poster colours and the subjects of his works are landscapes. He excels in water colour, especially in street scenes with magnificent buildings as background. At present he is the Vice-Principal of School of Arts and Crafts, at Kumbakonam.

7. A Street scene,
   Size : 11″ × 14″.
   Water colour on paper.
   Purchased in 1952.
   Accn. No. 444/52.

M. REDDAPPA NAIDU : Born in 1932. He had his education at the School of Arts and Crafts, Madras. He was a Government of India Scholar in painting (1960–62). His works were exhibited in a number of exhibitions in India and abroad. He is the recipient of several awards, including a Gold Medal from Andhra Pradesh Lalit Kala Academy. His paintings are exhibited in several important Art Galleries in India. He is now employed as Art Designer, All India Handloom Board (Weaver's Service Centre) at Madras.

8. Cock Fight (Plate V.)
   Size : 22″ × 29½″.
   Oils on cardboard.
   Purchased in 1959.
   Accn. No. 1329/59.

S. MURUGESAN : Born in 1933. He had his education at the School of Arts and Crafts, Madras. He has participated in

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several exhibitions in India and abroad. He is a member of the teaching staff in the College of Arts and Crafts, Madras.

9. Egmore Church.
   Size : 22″ × 27½″.
   Oils.
   Purchased in 1955.
   Accn. No. 1144/55.

K. K. HEBBAR : Born in 1911. He had his education at Sir J. J. School of Art, Bombay and also studied at the Academic Julian, Paris. He was formerly on the staff of the Sri J.J. School of Art, Bombay. He has received many prizes. During a tour of Europe in 1949, he exhibited his paintings, at London, Paris and Berne. As a painter of International fame, he is connected with the art associations in India. He is the recipient of several awards in India and abroad.

10. Construction.
    Size : 20½″ × 27½″.
    Egg Tempera.
    Purchased in 1955.
    Accn. No. 1146/55.

D. P. ROY CHOWDHURY : Born in 1899. He studied art under Dr. Abanindranath Tagore and Sri Boiess, a well-known Italian artist. For sometime he was teaching at the Indian Society of Oriental Art, Calcutta. He retired as Principal, Government School of Arts and Crafts, Madras. He is the Chairman of Lalit Kala Academy, since its inception in 1954. He led the Indian delegation to Unesco seminar in Tokyo (1955). He is not only a renowned painter, but also a great sculptor, who has executed several important commissions in India, including, "Triumph of Labour", National Gallery of Modern Art, New Delhi; "Martyrs Memorial", Patna; the statue of Gandhiji,

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Marina, Madras. Both his portrait sculptures and sculptures depicting abstract themes are unrivalled for their vigour, plastic qualities and realistic delineation.

11. Temple Steps.
Size : 39½″ × 48½″.
Oil painting on canvas.
Purchased in 1953.
Accn. No. 615/53.

SUSHIL K. MUKERJEE :

Vide item No. 67 in Main Hall.

12. Catholic Church.
Size : 33″ × 48″.
Oils on canvas.
Purchased in 1955.
Accn. No. 1143/55.

S. N. CHAMKUR : Born in 1904. He received his education at Sir J. J. School of Arts, Bombay. He has specialised in portrait painting mainly of well-known personalities. He has received several prizes and certificates, at the exhibitions held in India and abroad. Earlier he painted *puranic* subjects in tempera and water colour, but later he began to specialise in portraiture. At present he is the Director, Chamkur Art Academy, Madras.

13. Jawaharlal Nehru.
Size : 39″ × 32″.
Portrait in oils on canvas.
Purchased in 1953.
Accn. No. 610/53.

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AFFANDI :

Vide item No. 5.

14. Yellow Rice Fields.
Size : $37\frac{1}{2}'' \times 46\frac{1}{2}''$.
Oil painting on canvas.
Purchased in 1951.
Accn. No. 260/51.

T. R. P. MOOKIAH : Born in 1934. He received his education at the Madras School of Arts and Crafts. He was a Government of India Scholar in painting for 1959-1963. He has participated in major exhibitions at Madras, Bombay, Calcutta and Delhi. Now he is the Instructor in Ceramic Department, College of Arts and Crafts, Madras. He has been deeply influenced by the Natural scenery of the Western Ghats.

15. Landscape.
Size : $15'' \times 17\frac{1}{4}''$.
Oils on cardboard,
Purchased in 1959.
Accn. No. 1278/59.

P. K. PRABHAKAR : He studied at the Madras School of arts and Crafts. He works mainly in tempera and oils. At present he is the Assistant Art Director, Design Centre, Bangalore.

16. At the Station.
Size : $26\frac{3}{4}'' \times 20\frac{1}{2}''$.
Oils.
Purchased in 1956.
Accn. No. 1167/56.

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K. C. S. PANIKER : Born in 1911. He received his art education at the Madras School of Arts and Crafts. His paintings were exhibited in almost all the major art exhibitions held in India and abroad. He is a recipient of several medals and prizes. He has widely toured in Europe. He specialises in landscapes and abstract compositions in oils and his works are noted for simplified colour compositions.

17. Mother and child.
Size : 21½″ × 23″.
Oils on cardboard.
Purchased in 1957.
Accn. No. 1198/57.

P. PERUMAL : Born in 1935. He received his education at the School of Arts and Crafts. He was a Government of India Scholar in Painting (1962-64). He specialises in portraits, landscapes and folk art. He mainly works in oils on canvas, and water colour on tempera. At present he is an Art teacher at Guruswami Mudaliar T. T. V. High School, Madras.

18. The Old Bungalow.
Size : 28½″ × 20½″
Oils on cardboard.
Purchased in 1959.
Accn. No. 1307/59.

K. C. S. PANIKER :

(Vide item No. 17).

19. Young Mother.
Size : 35½″ × 42″.
Oils on canvas.
Purchased in 1953.
Accn. No. 609/53.

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20. Boats on Canal (Plate VI.)
Size : $39\frac{3}{4}'' \times 27''$
Oils on canvas.
Purchased in 1956.
Accn. No. 1166/56.

Mr. JUSTICE M. ANANTANARAYANAN : Born in 1907. He received his education at the Madras University and Cambridge where he won the Economics Tripose. He is a sunday painter. At present he is the Chief Justice of the High Court, Madras.

21. Christ in the Garden.
Size : $19'' \times 15''$.
Oils on cardboards.
Presented by the artist in 1959.
Accn. No. 1314/59.

N. SADAR : Born in 1928. He received his education at the Madras School of Arts and Crafts. He mainly works in oils. He is a free lance painter.

22. House on Fire.
Size : $26'' \times 19\frac{1}{4}''$.
Purchased in 1952.
Accn. No. 438/52.

DASARATH G. PATEL : Born in Gujarat. He received his education at the Madras School of Arts and Crafts. He was influenced by Rashiklal Parekh. He works mainly in oils and the themes are landscape and portraiture.

23. Clouds and Canal.
Size : $24'' \times 27\frac{1}{2}''$.
Oils on canvas.
Purchased in 1952.
Accn. No. 443/52.

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PLATE VI

BOATS ON CANAL
K. C. S. Paniker

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J. SULTAN ALI: Born in 1925. He received his education at the Madras School of Arts and Crafts. For some time he served in the School of Arts, Madras. He has participated in many exhibitions, besides a few one-man shows. He has travelled extensively in India. He is at present, Exhibition Officer, Lalit Kala Academy, New Delhi.

24. Woman with a Pot.
Size: 28″ × 17″.
Tempera.
Purchased in 1956.
Accn. No. 1186/56.

SHANTILAL M. SHAH: Born in 1922. He received his education at Ahmedabad and art education at the Madras School of Arts and Crafts. His themes are landscapes as well as traditional stories. His works show a combination of Indian and European styles. He mainly works in water colour and oil media.

25. Lure of the Flute.
Size: 12½″ × 24¼″.
Water colour on paper.
Purchased in 1952.
Accn. No. 442/52.

ROBERT CHISHOLM: He was a consulting architect to the Madras Government during the last decade of the 19th century. He painted during his leisure hours. He worked mainly in oils. Portraiture was his special line.

26. An Old Man.
Size: 21⅓″ × 14¼″.
Oil painting on canvas.
Presented in 1941 to the Museum by Sri R. Vasudeva Rao, Advocate, Mylapore.
Accn. No 155-3/41.

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G. N. MURTI :

(Vide item No. 1.)

27. Message to Lord Krishna.
Size : $11\frac{1}{4}'' \times 6\frac{1}{2}''$.
Water colour on paper.
Purchased in 1952.
Accn. No. 447/52.

Bronzes

D. P. ROY CHOWDHURY :

(Vide item No. 11).

28. When Winter comes.
Ht. 15"; br. 35".
Purchased in 1955.
Accn. No. 1159/55.

29. Victims of Hunger.
Ht. 15" ; br. 33".
Purchased in 1953.
Accn. No. 616/53.

S. DHANAPAL :

(Vide item No. 41 at page 25).

30. Jesus Bearing the Cross.
Ht. 16"; br. 15".
Purchased in 1960.
Accn. No. 1397/60.

PRADOSH DAS GUPTA : Born in 1912. Graduated from the Calcutta University. He studied sculpture at Madras School of Arts and Crafts. He had his higher training in Sculpture at

SUMMER
Laxman Pai

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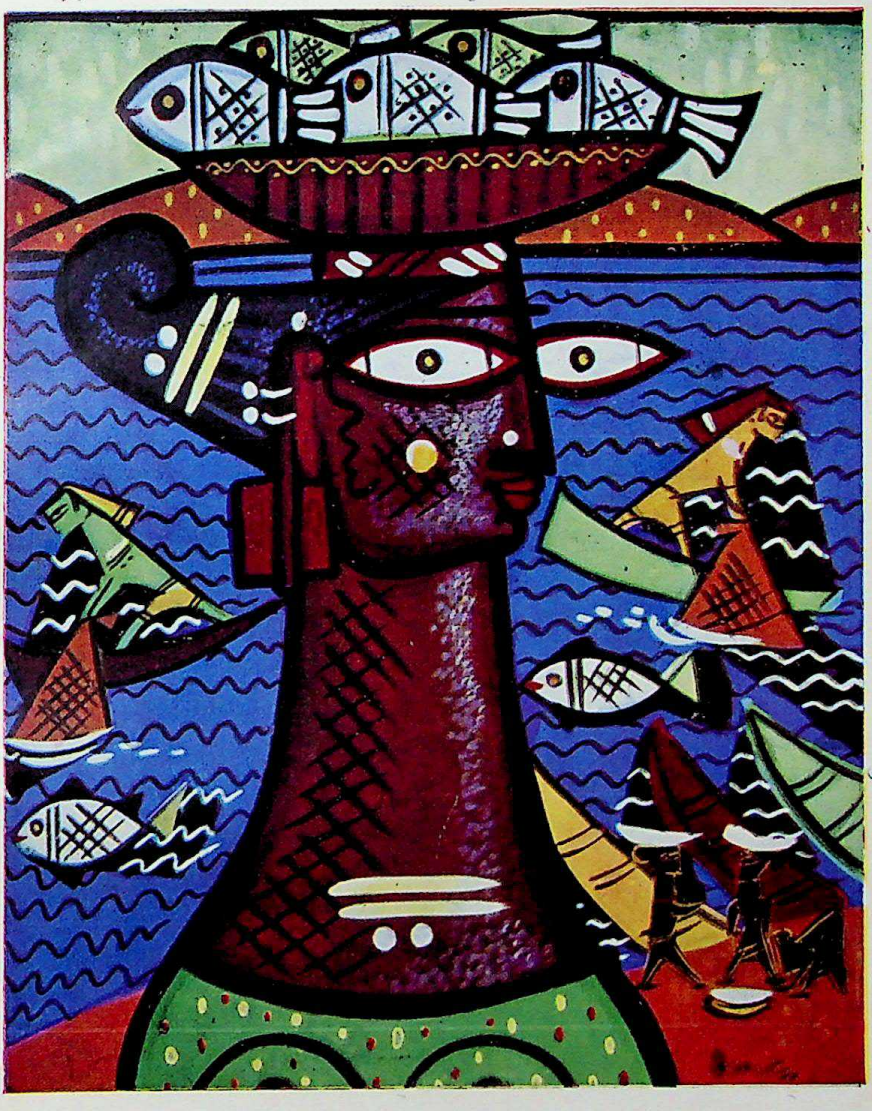

FISHERWOMAN
K. Srinivasulu.

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the Royal Academy of Sculpture. He has participated in the International Sculpture Competition, London and other major exhibitions in India. He is at present Curator, National Gallery of Modern Art, New Delhi.

31. Condolence.

Ht. 12″; br. 15″.

Purchased in 1961.

Accn. No. 1416/61.

Textiles

(*kept in a case*)

32. Specimens of the Textile fabrics of India in Eighteen Volumes.

Transferred from Connemera Public Library, Madras in 1952.

Accn. No. 450 to 467/1952.

Note : The scheme of display in this Gallery is subject to alteration and the paintings may be changed as and when it is needed.

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